

Final exam, part two.

write on one of the following for one hour and a quarter. You may bring one page of notes.

1. Apply the ideas that have been developed around the "male gaze" to a particular male star, past or current, or celebrity. What happens when the man is the object of the gaze, and what does it imply about strategies for a counter cinema?
2. The traits of Postmodernism we find in art are a reflection of postmodernism as a general contemporary culture condition in the U.S. and most of the urban world. Agree or disagree. Is there a possible radical postmodern media strategy? Outline it, or explain why not.
3. Discuss how contemporary film/video theoretical concerns could relate to the depiction of contradiction and history in Third World films.
4. Discuss melodrama and the Gothic narrative in terms of the pleasures they provide and their ideological effect, if any.
5. What relation do you see between independent media work and contemporary theoretical concerns?
6. Discuss your own creative or critical work in terms of one or several theoretical questions which interest you.
7. What does contemporary experimental film contribute to theory?
8. Extend the discussion of the issue of realism last quarter into what you learned about it from this quarter.
9. What kind of a canon has contemporary constructed and what does that say about it?
10. From the point of view of the end of this course, discuss your evaluation of one of the "classic" film theorists studied in the first half of the course.

```
#####  
#####ف###ف#w#####!c#ف#ف####فz#####8`##ف##ف#!##فz#####ف#Word  
Rescue#####ف#@6#####ف#ف#L##/6##ف#####ف###ف###ف###ف###ف###ف###ف###  
##ف###ف###ف###ف###ف###ف###ف###ف###f#A=ف/ف###ف2ف#!ف###ف89ف###ف8(ف###ف8####ف#####c##  
ف###ف###Y##ف#T#####ف#l#####0.75"ف#####ف#T#####  
ف###فh]ف#ف#####D#  
##
```

#####J#J#Q#!#)\*#####  
##### "###!#"#!#####

### #

#  
##

#####  
#####

#"  
#"#!  
#!#!  
#J#







ف

#

#

2فف#ف#ف###فW{#[فف###ف####